

Mr. ground
Mr. Eval.
SECRET/NOFORN-SKEET CHANNELS ONLY

PROJECT SUN STREAK (U)

WARNING NOTICE: INTELLIGENCE SOURCES AND METHODS INVOLVED

Session Procedures Report (S/NF/SK)

PROJECT NUMBER: 8709

SESSION NUMBER: 2

DATE OF SESSION: 12 AUG 87

TARGET COUNTRY:

REFERENCE:

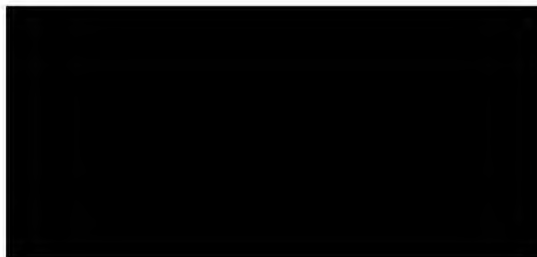
MISSION STATUS:

TECHNIQUE UTILIZED: CRV

SOURCE IDENTIFIER: 018

1. (S/NF/SK) Monitor Tasking: (Refer to tasking packet 8709)
2. (S/NF/SK) Source Tasking: Begin session in Stage 6 with a time line and search for significant (past) events or persons associated with the target.
3. (S/NF/SK) Summary: Source summary attached. There is the possibility that a Soviet design bureau worker has been acquired. (This will be used as a jump-off point for the next session).
4. (S/NF/SK) Comments: Source required quite a bit of steering by the monitor. Consequently, the data produced in this session should not "stand alone" (the possibility of AOL is too high), but be used only to support or corroborate information provided by other sources.

SG1J



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CLASSIFIED BY: DIA-DT
DECLASSIFY : OADR

SECRET

UNITED STATES GOVERNMENT

memorandum

DATE: 12 August, 1987

REPLY TO
ATTN OF: DT-S

SUBJECT: SESSION SUMMARY, PROJECT 8709 (C-SS)

TO: DT-S (ATTN: [REDACTED])

SG1J

1. (S-SS) Statistics:

Project #: 8709
Viewer: 018
Session date: 12 AUG 87
Filename: 8709.L02

2. (S-SS) Impressions gained from the session include:

a. When asked to describe a "counterpart" for the previously viewed jet plane, another plane was viewed. A description of the differences ~~showed~~ a different angle in the wings.

b. An attempt to describe "the arrival of both on the scene" led to a rather long time-line, presumably showing the entire history of manned flight. A closer look at the last part of the time line showed the arrival "on the scene" of the two planes. The "counterpart" arrived ~~shortly~~ before the one previously viewed.

c. At this point, I become confused as to whether or not there are actually two planes, or if the two are perhaps ~~different versions~~ of the same plane. The time-line in this part of the session seemed to perform double duty; in addition to being a regular time-line, it seemed to also display an allegorical set of circumstances. These circumstances involved:

1) The main "object" of the session being "dragged off" progressively, along an early part of the time-line. This dragging-off was due to another "object" proceeding very quickly along a path of its own. The path of the "fast-moving other" crosses the main object's time-line. There is an almost gravitational pull of the main object off-course, as the 2nd object approaches. Then, the 2nd object flies past the time-line, jerking the main object back on-course (with a near miss), but leaving it somehow changed.

2) Trying to determine what this allegorical crossing of the time lines meant, a person was located. This person, a man, is evidently a designer of the plane. He carries a strong set of emotions, all centered around the fact that his superior (seen as a female),

SECRET

SECRET

has made some change to his designs for reasons which he feels are not valid. He feels that the "improvement" which has been made to his design will actually lower its quality, and suspects that it will cause a catastrophic difference in the end. He is personally involved in this whole situation. His inability to do anything about the change interacts with his self-esteem.

- 3) When accessing this man's feelings, I once again begin to get strong feelings of the same "cheap plastic" (as opposed to solidity) that the (AOL: pilot) felt in the previous session, when sitting in the plane. *light plastic material*
- 4) There is the lingering feeling (post-session) that the designer is right; that not only could something catastrophic result from the change in design, but I also get the feeling that, if someone knew more about the change, the catastrophic result could be made to happen on purpose. *CL*

2. Viewer's critique: (S/SS) I am not at all certain that any part of this session should be considered as valid. I began the session with very little ability to access the target, and at all times throughout the session had trouble holding on to it, once it was accessed. While the personal emotional information seems like it could be very valuable, if correctly utilized, the session contains virtually no concrete information, which is what I was wanting from the session to begin with.

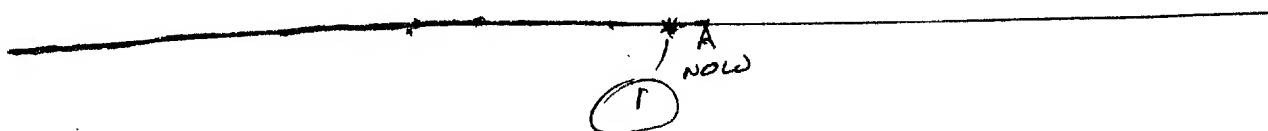
*don't the
need the
concrete
conclusions
need perception
need intuiting*

SECRET

12 AUG 87
FT. MEADS
1004 HRS
ED

A.V. NONE
P.I. HUNGARY.

S6: DESCRIBE SIGNIFICANT EVENT(S) PERTAINING TO 8703.



S6: DESCRIBE ①

S2 D AZ ST T 1 AZ r/s.

7
A: ACROSS
DOWN
ANAL

B: STRUCTURE

LT. GRASS
WHITE

LOW
FLAT

(2)

DESCRIPT ROTATED POUNSON

SZ D M ST POUNSON 1 ABL A/S.

WIDE
SHORT

STOCKY

ABL ONE.
LIKE MORTIMER
IN COMIC STRIP.

SZ D M ST T POUNSON 1 ABL 18/5.

DARK WIDE

STOCKY
SOLID
MUSCULAR

3

DESCRIBES COUNTERPART TO AIRCRAFT.

SZ D M R T (ALL A/S.
COUNTERPART.

BLACK
SHINY

LONG

SLEEK
SHINY

ROUNDED
FLATTENED

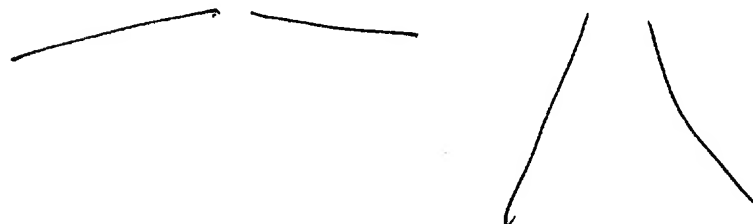
LT. BROWN

COUNTERPART

BIG.

DIFFERENCES.

ANGLES.



ALL R/K
WING ANGLES.
OF EACH

(4)

SR D M ST T I AOL Als.

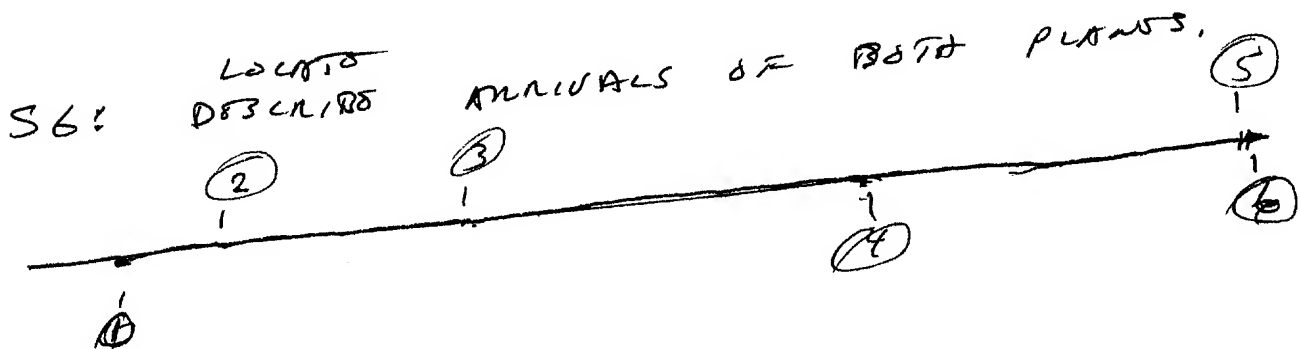
DIFFERENT

PLANE FM
LAST, SESSION

WINGS
COUNTER PART.

BROWN
STEEP SLOPE

SYN THE ONE WITH THE BROWNEST WINGS
HAS A VERY STEEP SLOPE. ~~THE BROWNEST~~
THIS IS THE ONE CALLED "COUNTER PART."



(5)

54 1/2:

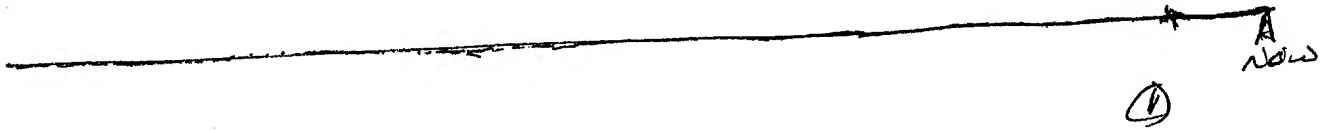
- (1) FADING OF CONSTRUCTION
- (2) IMPRESSION OF PLANE HANGING FROM COLLING (ROLLS LIKE IN SMITHSONIAN)
- (3) LONG DURATION IMPRESSION OF SLOW RISE.
- (4) SUDDEN FADING OF "FALL", "NO", "STOP."
- (5) APPEARANCE OF "COUNTERPART"
- (6) APPEARANCE OF PLANE FM LAST SESSION.

BROOK 1027 HRS.

RESUME 1033 HRS.

⑥

S6: LOCATE RELATIONSHIP BETWEEN TWO PAGES.



S2 D M S T 1 per r/s.

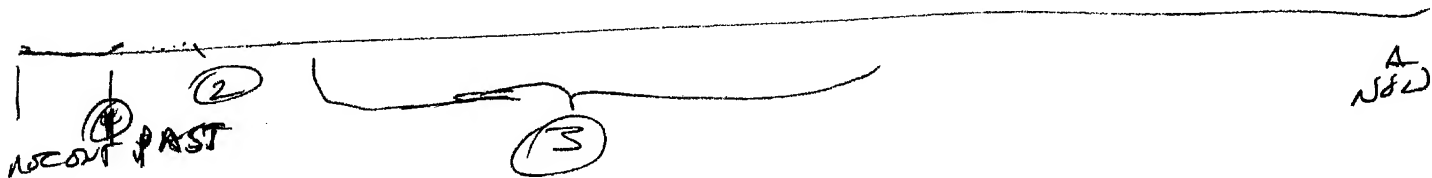
while

CUTTING ACROSS

CHANGE

S4 1/2: IMPRESSION OF ONE THINK (OR PERSON -
CAN'T TELL WHICH) CUTTING ITS PATH ACROSS
THE ONE ON THE MAIN TIME LINE. THE
MAIN ONE IS VERY SLIGHTLY REFLECTED IN
ITS PATH, BUT IS SOMEHOW CHANGED AS IT
GOES ON.

(2)



S2 D M 57 T 1 per h/s.

DRAWN AWAY
PULLED OFF
PULLED UP
DIVERTED
ATTRACTED

(2)

DOWN

SUDDON

S4 1/2: IMPRESSION OF SMTH TRAVELING
ALONG THE TIME LINE, BEING ATTRACTED AWAY
BY "OTHER" THING FAR ABOVE THE LINE. IT
CONTINUES TO DRIFT OFF THE LINE, ALMOST LIKE
A GRAVITATIONAL PULL, UNTIL THE "OTHER" SOMETHING
SPEEDS BY ON ITS COURSE (WHICH CUTS AT AN
ANGLE TO THE TIME LINE). THE MAIN OBJECT
IS SUDDENLY PULLED BY

(18)

PAST. THE "OTHER" FLIES PAST TOO FAST
TO DRAG IT PERMANENTLY.

SK: PATHS OF TWO:



S4! DESCRIBE PEOPLE AT POINT OF
CLOSEST PROXIMITY

S2 D M2 S2 T 1 AM A/S.
PEOPLE.

STILL
STRAIGHT
SEVERAL (MANY)

~~SET 4~~

A/S.
VARIUS VISION OF
WIDELY SPACED GROUP OF
PEOPLE ^{PASSING ALONG} STANDING STILL
& STRAIGHT, ALL FACING
SAME WAY, LOOKING SLIGHTLY
BACKWARD SEEMS
LIKE (AOL) HANGON.

9

S4: LOCATE + DESCRIBE SINGLE IMPORTANT PERSON,

SZ D M ST T PERSON I AR A/S,

RED

AR BK
FOMALC.

SZ D M ST T PERSON I AR A/S.

RED
BK, BLUE.

SOFT
ADD INCOMP

AR BK
PUDLY, SLIGHTLY
OVERWEIGHT.

SZ D AR ST T PERSON I AR A/S.

U/I EMOTION

BURNING FOOLING
TUNSONES

A/S
PUNCHBOWL

AR BK
ALCOHOLIC

(10)

DESCRIBES SIGNIFICANCE OF PERSON.

SL 0 AL OR T 1 OR N/S.

— PERSON
IDLE
OBLIGATED
BUSY
WONDERING

DESIGNOR

IMPATIENT
U/I, ORATION

MORE

DESIGNOR

CONF. DNR
FORMAL.

11

S2 D M S T 1 real r/s.

DESIGNATION

u/y. emotion

emotion

SOLID
HEAVY
OPPRESSIVE
REAL

S 4 1/2: EMOTION seems to deal with
AN UNEXCEPTANCE OF REALITY, IN SPITE OF
AN ACCUTE ^{AND CLEAR} AWARENESS OF IT. HAS ~~REACTED~~
COMPLEX & INTERWOVEN MIXTURES OF PRIDE,
MANHOOD, SELF RESPECT, JEALOUSY, DRIVE, DESIRE,
RESIGNMENT & RESENTMENT.

S2 D M S T 1 real r/s

DESIGNATION.

AT BURE.

THIS GUY CAN'T STAND HAVING
A WOMAN WHO'S BETTER THAN
HE IS FOR A BOSS.

(12)

LOCATE & DESCRIBE ~~THE~~ SIGNIFICANT EVENT.

SL D M S T I DOE H/S.

EVENT.

DESIGN
REDESIGN

CHANGES

IMPROVEMENT

CHORPENDING

M DUK:
"PLASTIC" FOOL, AGAIN.

S 4 1/2: IMPRESSION OF A DESIGN DONE
DESIGN (CHANGED) FOR WHAT OTHERS CALL
IMPROVEMENT, BUT WHAT HE (DESIGNER) SEES
AS A LOWERING OF QUALITY. HE IS PURPOSES
TO DO ANYTHING ABOUT THE CHANGE. HE
WONDER THAT THE CHANGE WILL MAKE
A CATASTROPHIC DIFFERENCE.

13

DESCRIBE "DESIGNATION" SURROUNDINGS.

SZ D RZ SZ T 1 AOR A/S,
LOCATION

SLAVIC FEEL

UNEY

SUNNY

OPEN

W.D.S

NOT DARK
ROD SQUARE—
TYPE OF BLDG
COMPLEX.

DESCRIBE ASSOCIATED ORIGINATIONS OF "CHAKOS"
SZ D AI SZ T 1 AOR A/S,
"CHAKOS"
PLASTIC

DARK
DULL SOUND
VOICES

A/S
POORLY MAINTAINED

(14)

SZ D M OT T I RZ rls.

YELLOW

RLS,
YELLOW ROOM.

"CHANGES"

JUNKY

DESCRIBES NATURE OF CHANGES

SZ D M OT T I RZ rls.

CHANGES
"AW, SHIT!"
UNFOLDING SCEN

SUBJECT
"OUT OF THE BLUE"

IRRELEVANT

SPIN

ADL MK
MECHANICAL FROM
SESSION.